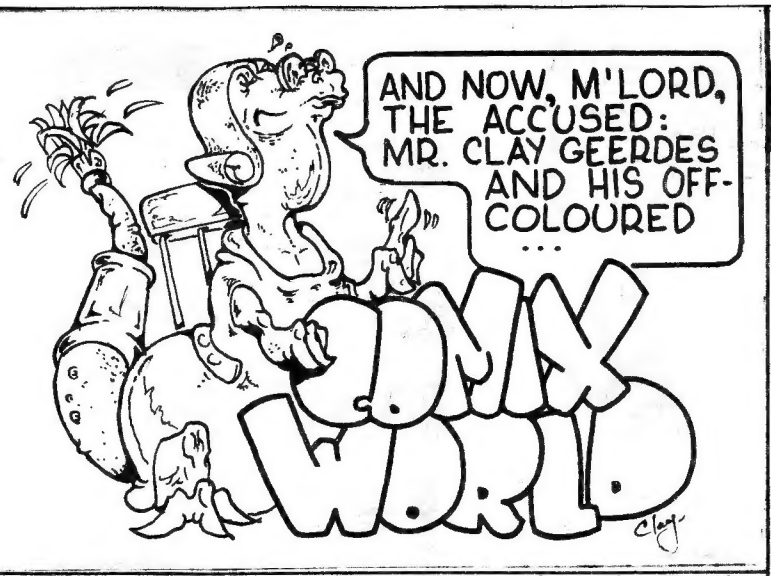


COMIX WORLD 89. February 22, 1978. Copyright Clay Geerdes P. O. Box 7081, Landscape Station, Berkeley, CA 94707. SEND ALL MAIL TO BOX FROM NOW ON. All Rights Reserved. Subs: $5 for 24 in U.S.A.. Back issues 50-87 for $5. Publish your business card for other collectors for $3. Logo by Clay Fourrier. Characters copyright by the artist.* The newest ones are: DIRTY LAUNDRY #2 by Crumb and Kominsky; INNER CITY ROMANCE 4 by Guy Colwell, the complete story of San Francisco's International Hotel; DR. WIRTHAM'S COMICS AND STORIES #3 (cover by Greg Irons), & Jane Oliver's THE BAEGLES LOONEY HEARTS CLUB. * Larry Shell says THE BARN OF FEAR has been through troubles at the printer. It's still in the process. * QUARK vs QUARK. Star*Reach Productions has a complete Ted Richards Quark book scheduled and the new ABC-TV Sci-fi show is called QUARK. * Ted is teaching a course in "The Basic Cartoon" for $30. Class meets Tuesdays, 7:30-10 p.m. March 7-28, 1978, Fast Draw Studios, 45 Harrison, in San Francisco. In Germany, Ray Martin has just published a nice 230 page edition of nearly everything Richards has done since he started his career in the early seventies with Dopin' Dan.* Richard Corben has done the cover art for Meat Loaf's latest album, Bat Out Of Hell.* Spain did a page in New York Magazine (January 30, 1978). * Sandy Cutler disagreed with my write-up of FRESCAZIZIS. He liked Melinda Gebbie's book. So did I.* Cosmic Brain Trust is a Cartoonist Collective. 521 33rd Street, Oakland, CA 94609.* An article on Vaughn Bode in April '78 Acid Rock by Trina & Mark Salditch.

THE EXORCISM!

The Checkered Demon, a cartoon strip by S. Clay Wilson, was recently removed from the Barb.

The strip, which had appeared in the paper for several years, was the subject of frequent controversy. Generally, the debate burned around Wilson's sexist portrayal of women.

When I became the Barb's editor in 1975, I decided to continue running the strip in an effort to support Wilson's freedom as an artist. I continued to do so until his sexism became unbearable.

This happened when several recent panels portrayed a woman being raped and enjoying it. Given the current proliferation of sexual assaults in the Bay Area as well as the cultural myth that women actually like being raped, I decided that Wilson's strip was reinforcing a stereotype which endangered women.

On that basis I censored the strip.

Ray Riegert, Editor

Who's Clay Fourrier? "I grew up (physically, at least) in the pseudo-slum area that existed in the shadow of the huge state capital building of Huey "Kingfish" Long in Baton Rouge, Louisiana; there surviving both the Eisenhower Era and the New South Revitalization Mania! A theater and broadcasting major at LSU, I soon got fed up with the insular effect of a self-contained existence and stormed out to become, in order, a motorcycle bum, a shoe salesman, a television cameraman, a photographer, a T-V artist and a freelancer. In between all of this, along with several tons of personal rot-outs and family deaths, I got involved with comix. This occured on several trips to nearby New Orleans, during which I picked up a copy of Crumb's HEAD COMIX along with a few other UGs and fanzines. I promptly conjured up all of my home-grown art talent and began doing illos for various fanzines as well as beginning my first attempts at writing and drawing my own stories. That experience was enough to convince me to put the idea of creating for comix aside for a number of years or until I had gained enough experience in art to justify some poor guy's wasting time on my stuff. Finally, armed with a little talent and influenced at various times by such writer/artists as Barks, Bode and Wrightson, along with some of the great clowns from Hollywood's past, I began collecting my various ideas and characters (all of whom had been causing severe cuts on the inside of my skull while trying to get out!) and started the River Road Saga of Life on the Strathmore. The idea which has kept me going through all my theater, television, and comix work is that of creating an entertainment for people to both escape into and think about. Of course, the idea of putting down the universe as seen through my eyes (Someone once said I lead a Bugs Bunny existence) is very appealing. The medium of comix is a very special dramatic form to me, as it allows the "total" creation of a continually moving, visually-oriented universe without the need for either outside influences or (very important) a lot of money. Seeing an idea understood and enjoyed by others; that's what creativity is to me." 2-20-78

PRIVATE PEEKS AT BETTY PAGE Belier Press

A lot of the bondage art and photography that was strictly under-the-counter and super secret back in the forties and fifties has been brought out of the closet by Belier Press, P. O. Box C, Gracie Station, New York, N. Y. 10028. Cultic stuff, it seems tame during this Beaver Age. At the same time, it has an erotic quality often missing from today's gynecology slicks. PRIVATE PEEKS is a collection of photographs of Betty Page, who, says Richard Merkin, was "the undisputed and nearly sacrosanct Princess of the Pin-up and Queen of Bondage in the fifties." The innocent from Tennessee who looks at us from these photos was never confronted with feminist America. She appeared in all of the fetish mags like Wink, Flirt, and Titter in the early fifties, then dropped out of sight in the sixties. At right is the way she looked to Stanton. This book is $6.95 from Belier. Age statement always required when you order ugs or adult magazines. C.G

R.Crumb ©1978B.Wray

IT'S NO USE, ALINE... WHY KEEP BEATING YOUR HEAD AGAINST A WALL?! WE'RE LIVING IN A DECLINING PHASE OF OUR CULTURE AND NOTHING'S GOING TO STOP THE SLIDE UNTIL THINGS GET SO BAD THAT THE BIG STOMACH FEELS THREATENED...
THOSE IDIOTS! FOOLS! BLIND, SMUG, SPLIT SPITTER
GREED, GREED
AND STOOPIDITY

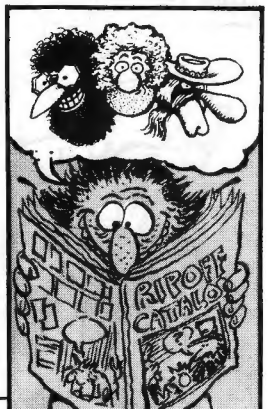
WILL YOU SHUT UP?? I CANT HEAR NOTHIN' WITH YOU YAPPIN' AT ME A MILE A MINIT!!
NO, NO RAHBIT! NO, NO TELL HIM NO NO NO DON'T PLAY THAT BAND JOB YOU PROMISED, PLEEZE DON'T, PLEEZE, NO RAHBIT!
DESPERATE CLINGING ANIMAL

DIRTY LAUNDRY #2, 3 YEARS IN THE DRAWING, IS OUT. A BUCK. MORE OF THE PLEASURE AND PAIN OF ALINE AND Bob, AN HONEST BOOK WHICH SHOWS HOW THE AMERICAN SYSTEM FAILS TO TAKE CARE OF ITS CREATIVE ARTISTS. IT'S A BUMMER, BUT I LIKED IT. BILL WRAY DREW CRUMB FROM MEMORY. HE WAS AT CASUAL CON IN ANAHEIM, FEB 18, TAKING PHOTOS. CRUMB WASN'T THERE. C.G.

WHY CANT I JUST DRAW CARTOONS? THAT'S HARD ENOUGH WITHOUT HAVING TO DEAL WITH THIS CRAP!! GRRRR! *
ROHBIT!! DINNER'S READY!!
*NO, I DON'T WANT A BUSINESS MANAGER!

©R. CRUMB & ALINE KOMINSKY. 1978

HOLLYWOOD, CASUAL CON, AND OTHER RANDOM STUFF. I went down to Hollywood for a week. It's all movies and t-v there. I sat through the screening of Coming Home and I couldn't believe how shallow and dishonest and poorly researched it was. I found it an insult to those who went to Nam and fought as well as those who stayed home and opted for alternative service. Jane Fonda did nothing but react and Jon Voight re-did McMurphy from One Flew Over The Cuckoo's Nest. The film was so mundane, it seemed like the film makers had made it up at they went along. I don't know what the audience was supposed to feel, but I felt embarassed. The dialogue was so stupid, I felt like I was back in a 50s beach party movie. I didn't watch much t-v, but what I did watch was pretty bleak stuff. Looks like the powers that be are going to react to this er of feminism with a backlash of super-sexism. A lot of tits and ass shows like Charlie's Angels are on the way (Wild and Wooly was nothing but the Angels in cowgirl drag.). Around L. A., you wouldn't know the women's movement had ever happened. As a woman friend of mine said, "women are chicks in L. A." When she went job hunting in the straight world, her looks got a lot of attention, her folio very little. Tickets to t-v shows are given away around town and I thought I'd see at least one live show just to do it, but I found out I'd have to wait in line for two or three hours (like touring Universal City) so I decided to skip Three's Company. On Sunday, the 18th, I drove over to Anaheim and went to Casual Con at the Inn of The Park. I had a nice afternoon talking with people like Bill Spicer, Barney Zuber, Scott Shaw, Bob Foster, Curt Metz, and Bil Stout. George Clayton Johnson asked me to be a guest at Claytoncon II (April 22-23, 9-6, at Leuzinger High School, 4118 Rosecrans Avenue, Lawndale, CA 90260. $3 a day. Tables $10). I will. Those of you who know George know that it'll be good. Larry Flynt owns the Los Angeles Free Press now, and he's returned it to the hardline paper it used to be, shifting it away from the entertainment hype that has degraded and co-opted most ug papers in America. I made the long journey up to Flynt Publications in one of those concrete towers in Century City and while I'm walking through all those plush offices I'm thinking about Paul Krassner, for years a stone broke reporter-hippy-crazie like me, sitting at one of those expensive desks in control of American lust at 90 grand a year. What I went there to check out was the new humor mag, SLAM. It is being planned now, but the first one on sale won't be until September. The money is going to be good though. Well worth any of you who are into violent humor to check out. You send your stats to 2029 Century Park East, Los Angeles, CA 90067. Best address it to Flynt Publications to make sure it gets to the right place.* My latest article re comics in the latest issue of KNIGHT. It's "Sex, Horror, and the Comic Books." * I'm in a better mood lately, because some friends have given me a hand, but I still have to move and reorganize some parts of my life in the next few months so bear with me if you receive COMIX WORLD a bit late. Thanks to those who wrote me encouraging letters and let me reassure right now that I have no intention of ceasing CW. It means as much to me as it does to many of you who trip on it each month. After all, it's the only place in this hypocritical culture where I can say what I really want to say in my own words.* Belier Press is working on a revised version of Crumb's FRITZ THE CAT which will include the first cat story (1959-60 when the cat was named Fred). New Crumb cover & intro by Crumb. Spring or early summer.* Stay high and advertise! C. G.



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LET'S get our act together, folks: S. Clay Wilson points out that the graffito most often sighted and printed these days — "I'd rather have a free bottle in front of me than a prefrontal lobotomy" — was first uttered by Steve Allen as long ago as 1958.